

SNAP

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EXT/INT. CHAD'S HOUSE - DAY

We see into the front living room window of a small one bedroom house in an urban middle class neighborhood. The room is scarcely decorated. The kitchen has a bar (serving area) which adjoins the living room.

EXT. CHAD'S HOUSE - DAY

RORY EDWARDS, a slender nerdy tall white male in his late 20's with glasses is dressed in jeans and a heavy flannel shirt. After unsuccessfully trying to parallel park his late model VOLKSWAGEN, he parks up the road. Rory exits the car and fishes a key out of his front pocket while walking in a hurry. Rory inserts a key into the door. Rory jiggles the door several times.

RORY

Come on!!!

The door knob does not unlock. Rory then walks around the house to his right and looks in a side windows. He walks to the back of the house and tries opening the back door.

INT/EXT. CHAD'S HOUSE - BACK ROOM - DAY

We see Rory's face through the back door window. Rory jiggles the back door and tries to use the key in the lock but the key does not fit. Over Rory's shoulder behind him we see the grill of a LATE MODEL OLDSMOBILE rolling into the back alley behind the house.

INT/EXT. RATTY'S CAR - CHAD'S ALLEY - MOVING SHOT - DAY

The Oldsmobile slowly drives up the alley and stops at the back of Chad's house. The upholstery is dirty and torn. The driver, RATTY, points out the car window at the back of Chad's house while bobbing his head to music in the car. NICK, the passenger takes a drag off his cigarette and looks at where Ratty pointed. Rory has barely disappeared from their field of vision.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

Ratty, a mentally slow white male in his 30's, wears a sock cap and tattered jacket. NICK, a slightly hyper white male in his 40's, is unshaven for several days. Ratty is rocking to hard rock music blaring in the car. Nick pulls the cassette out of the player and tosses it out his car window.

(CONTINUED)

CONTINUED:

RATTY  
Hey that was my tape.

NICK  
(Pointing with cigarette.)  
That one matches the address on the receipt.

RATTY  
Dats it. Dere it is. I think Dats the house.

NICK  
(cigarette in mouth)  
How the fuck would you know? You better be sure.

RATTY  
That's it, he bought a wedding set yesterday. Two whole carats or something.

Nick stuffs a handgun into his pants.

NICK  
You just better be damned sure is all.

A beat.

NICK (CONT'D)  
(taking a drag of cigarette.)  
You on your medicine when you heard this?

RATTY  
Two whole carats. Um when I was at the store. We was gonna deliver it, then he picked it up. Um dats the address on the paper. Um...Yeah....two whole carats.

Nick removes two red pills from his coat pocket and hands them to Ratty.

NICK  
Take these. Calm your ass down and don't freak out.

RATTY  
No...I am cool. Really Nick....I-

NICK  
(Angrily)  
Take these fuckin pills.

(CONTINUED)

CONTINUED: (2)

Nick shoves pills into Ratty's chest and hands him an opened beer.

Ratty looks at the pills and the beer, then complies by tossing the pills in his mouth and drinkin a swig of beer.

RATTY  
I.....I am cool.

EXT. FRONT OF CHAD'S HOUSE

Rory jiggles the front door again.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

NICK  
You sure he's on vacation, eh?

RATTY  
Yeah. Dat's all he talked about when he was at the store. I heard him-

NICK  
Turn this car around and try not to get noticed or do anything stupid.

RATTY  
Yeah. I heard him say it.  
Um...vacation or somethin like dat, he's gone two weeks.

NICK  
Yeah well okay. Let's do it.

Nick exits the car and walks into the

BACK YARD of Chad's house.

EXT. SOFTBALL DIAMOND - PARKING LOT - DAY

A softball game has ended. SOME PLAYERS are walking to their cars. OTHER PLAYERS are standing reminiscing about the game. There is a murmur of ad-libbed sports chatter. SARAH, a petite blond female in her 20's and KRISTIN, a female in her 20's are approaching to a COMPACT AUTOMOBILE. Sarah opens the trunk. CHAD, a white male in his 20's, quickly runs up and hands Sarah his softball glove. Chad is wearing a team jersey, jeans and tennis shoes.

CHAD  
Would you hold this. I need to pick up my bats. Be back in a second Honey.

(CONTINUED)

CONTINUED:

Chad begins to run off, then quickly stops, pivots and kisses Sarah.

CHAD (CONT.)  
You are irresistible.

Chad runs off.

Sarah smiles with satisfaction but tries to hide her happiness. Kristin is giddy with happiness.

KRISTIN  
Just think. In four days that will be your husband kissing you. I am so happy for you!

SARAH  
You sound like the one getting married.

KRISTIN  
Tell me something. After all the bad luck you've had, what's it like to be totally happy for a change?

Sarah stares off into space. Chad jogs up holding a gym bag full of softball bats and equipment. Chad sets the bag in the trunk and shuts the trunk lid.

CHAD  
Okay. I'm ready.

All three enter Sarah's vehicle.

EXT. CHAD'S HOUSE - DAY

Nick looks around to see if anyone is observing him. He drags on the cigarette and moves toward the back door. He pulls quietly on the door but realizes it is secure.

INT/EXT. CHAD'S HOUSE - BACK ROOM - DAY

We see Nick's face through the back door window. He flips a cigarette butt at the edge of the window and sighs in disgust. Nick exits our view to the left.

EXT. CHAD'S HOUSE - BED ROOM SIDE YARD - DAY

Nick walks to the bedroom window, stops and stares at it.

FRONT YARD.

Rory steps to the right of the front door and looks around the corner to the right side of the house. A living room window is visible from the

LIVING ROOM SIDE YARD

INT/EXT. CHAD'S HOUSE - BEDROOM - SIDE YARD - DAY

We see Nick try to open the window. Nick looks in.

EXT. CHAD'S HOUSE - BEDROOM SIDE YARD - DAY

Nick pushes his elbow against the glass and smashes glass to bedroom window. He reaches in the broken area and opens the lock on the window. He slides the window open. He enters with little trouble. He steps into the opening like a Jockey mounting a horse.

LIVING ROOM SIDE YARD - DAY

Rory finds the window ajar and forces it upward and climbs in.

INT. CHAD'S HOUSE - LIVING ROOM - DAY

Rory is wiggling into the window which is almost too small for him.

RORY

Oh Shit.

Rory knocks over several household items as he enters. Several CDs and tapes fall to the ground. Once inside, Rory is above the stereo and cannot avoid knocking over the CD player which causes a loud noise.

RORY (CONT.)

Oh Shit.

INT. CHAD'S HOUSE - BEDROOM - DAY

Nick hears the noise and edges to the door of the bedroom and removes the revolver from his pants. He peers around the corner.

NICK's POV: Rory falls through the window.

BACK ON SCENE

LIVING ROOM

Rory pick up some of the things he knocked over.

BEDROOM

Nick slides to other side of door so that he can easily see Rory. He observes the Jewelry packaging box on a sack on the corner of the bed. He grabs the box and opens it. The CAMERA HOLDS on the box for a beat then PANS SLOWLY to Nick's face who is smiling.

BACK ON SCENE

Nick's hands caress the wedding set. He quickly returns the jewelry to the sack and slides it into his inner coat pocket and turns his attention to Rory in the other room. Rory is slightly visible through the doorway. Rory frantically searches for something. Rory quickly sorts through papers on the coffee table.

RORY

Where is it?

Rory moves down the hallway toward Nick. Nick stands straight and moves behind the door. Rory stops his walk toward the bedroom and darts into the kitchen.

NICK

(Under his breath)

Sorry. I already got it pal.

EXT. CHAD'S HOUSE - STREET - DAY

Chad shuts the trunk of Sarah's car. Chad is carrying his gym bag and softball gear. Chad jumps to the driver's side window and kisses Sarah.

SARAH

Call me. Love you.

INT. CHAD'S HOUSE - KITCHEN - DAY

Rory opens drawers in the kitchen and sighs out of frustration.

RORY

It's got to be here. I know you picked it up.

Rory looks down the hallway and walks down the hallway into the

BEDROOM

Nick sees Rory headed his way and retreats into the closet. He backs in, hands at his side like an umpire giving a safe sign. Rory enters bedroom, quickly looks over the area, then walks directly to the night stand and opens the drawer. He sits on the bed, facing away from the closet where Nick is hiding. He pulls out several pieces of paper quickly.

RORY

You said you picked it up.  
Come on, where is it?

LIVING ROOM

Chad enters his house. He pulls the keys out of the door. He routinely walks in, tosses his gym bag and softball gear onto the couch and his keys on the coffee table. Chad walks to the

KITCHEN

where he opens the refrigerator door and removes a water bottle.

INT. SARAH'S CAR - MOVING SHOT - DAY

Sarah is driving. Kristin is writing in her memo notebook.

KRISTIN

My brother said he can fit all the flowers into his van, so the only thing left to take to the reception are whatever gifts people brought to the chapel.

SARAH

Chad and I can take them.

(CONTINUED)



CONTINUED:

KRISTIN

No you can't. Your job is to look pretty and get lost for an hour, then make your entrance.

(Posing as if making an entrance)

Taa daaa.

SARAH

Okay. Get lost. I can do that.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

Ratty is looking at the partially dissolved red pills he removed from his mouth.

INT/EXT. RATTY'S CAR

Behind Ratty through the back window we see Sarah's car pass by on the adjacent street.

INT. SARAH'S CAR - MOVING SHOT - DAY

KRISTIN

I guess its true what they say.

SARAH

What they say?

KRISTIN

Yeah. Third times the charm.

SARAH

Oh please. Enough with the philosophy lesson.

KRISTIN

It's okay. I mean if I had had all those you know...things happen to me. I thought you were going to go over the edge after-

Sarah locks the brakes and pulls the car over.

She glares at Kristin in a 180 degree personality change.

(CONTINUED)

CONTINUED:

SARAH  
DROP THAT! Just DROP IT!

KRISTIN  
Okay. Okay. Take it easy.

SARAH  
I don't ever want to hear about that shit  
again! Got it?

KRISTIN  
Okay. I got it.

SARAH  
Someone should have to pay for that!

KRISTIN  
Okay. Okay. Take it easy.

INT/EXT CHAD'S HOUSE - KITCHEN - DAY

Chad chugs a bottle of water and notices the stereo disheveled in the living room. He sets the water down slowly and softly. And moves closer to the edge of the counter which overlooks into the living room.

BEDROOM

Rory tosses some papers aside noisily from a night stand drawer he had opened.

LIVING ROOM

Chad turns his head abruptly when he hears a noise in the bedroom. He looks down the hallway. Chad slides a bat out of his bag on the couch and moves slowly to the bedroom.

HALLWAY

Chad walks down the hallway on his tiptoes, his back against the hallway wall.

BEDROOM

Chad slowly and quietly steps into the doorway of the bedroom being careful not to bump the open door. Chad sees a person on their hands and knees opening the bottom night stand drawer.

CLOSE ON the contents of the drawer which include a revolver and Envelope from Carlsen Medical Clinic marked, "Confidential."

(CONTINUED)

CONTINUED:

BACK ON SCENE

Rory reaches into the drawer. He lifts his head as if he heard something. Chad lifts the bat to strike.

INT. RATTY'S CAR - CHAD'S ALLEY - DAY

Ratty is playing with the steering wheel cover when he reacts by freezing when he hears sound of one gunshot. He turns to look out the driver's window, then hears the sound of another gunshot.

INT. CHAD'S HOUSE - BEDROOM - DAY

We see the the legs and bottoms of two tennis shoes being pulled through a window.

EXT. KRISTIN'S HOUSE - CURB - DAY

Kristin has exited out of Sarah's car and is closing her door and gathering her personal belongings.

SARAH  
I'll call you.

Kristin appears uneasy and still shaken by Sarah's outburst a minute ago.

KRISTIN  
Sure. Bye.

Sarah drives away. Kristin stares at Sarah's car as she drives off.

INT. RATTY'S CAR - STREET - MOVING SHOT - DAY

Ratty is driving and Nick is the passenger.

RATTY  
You hit him harder, He'll shut up.

NICK  
Shut up and drive.

Nick takes a long drag on his cigarette and stares in deep thought.

NICK (CONT.)  
I thought you said this guy was on vacation?

Ratty pulls the car up to stop sign. Ratty and Nick hear a pounding noise from the trunk.

(CONTINUED)

CONTINUED:

RORY (O.C.)  
 (Muffled and pounding)  
 Hey Goddamit. Get me out of here. Get  
 me outta here!!

RATTY  
 (Toward the back seat)  
 You shut up! Shut up!  
 (Toward Nick)  
 I can hit him. Dis one is my turn. He'll  
 shut up, I hit him.

Nick takes another long drag on a cigarette ignoring Ratty's  
 comment.

NICK  
 Drive.

DISSOLVE TO:

EXT. GETAWAY HOUSE - DRIVEWAY - DAY

Ratty parks the car shuts off the motor. The driveway is  
 next to a small run down two bedroom house is a blue collar  
 industrial neighborhood. Nick and Ratty exit the car. Nick  
 looks to make sure no neighbors or passersby are visible.

Ratty walks to the rear of the car and quickly pulls out a  
 handgun from Nick's coat pocket surprising Nick slightly.  
 Ratty dangles the gun toward the ground.

RATTY  
 He jumps out, I get to do him.

Ratty acts like a kid with a toy. Nick stares at Ratty.  
 Rory is pounding on the trunk lid from inside. Rory yells  
 from the trunk.

RORY (O.C.)  
 (Muffled)  
 Open up. Hey. Heeeeeeeey.

RATTY  
 It's MY TURN. The last one you said.

NICK  
 Open the trunk.

RATTY  
 The last two were yours and you promised.

(CONTINUED)

CONTINUED:

Nick pulls out a revolver his inside coat pocket and removes the bullets. He takes out his handkerchief, breathes on the gun as if cleaning glasses and wipes the barrel and handle.

NICK  
When the time comes.

RATTY  
You said we take turns. I remember.

NICK  
Just be cool

RATTY  
If he acts like he is maybe gonna jump, I got em.

Ratty proudly waives his gun.

NICK  
Listen Ratty. Listen to me. We need him alive for awhile. Okay? Give me the gun.

RATTY  
NO! I am doing it. You promised. You said we take turns.

NICK  
Alright. When I'm finished, you can do him.

Ratty stares at his gun, starts to hand it to Nick then stops his movement. Nick toughens his stare at Ratty and raises his open hand higher. Ratty reluctantly hands over the gun, but as Nick takes it Ratty still holds on slightly until Nick pulls harder.

RATTY  
You always say that. You promised-

NICK  
Open the fuckin trunk.

Ratty inserts key and opens trunk. Rory is surprised and a bit blinded by the light. He looks at both Nick and Ratty while putting one hand on edge of trunk. Then he lunges out of the trunk for Ratty. They scuffle. Rory emerges on top of Ratty and strikes him in the face, Ratty deflects some of the blows. Nick holds out the revolver for Rory to grab.

NICK  
Here kid. Use this on him.

(CONTINUED)

CONTINUED: (2)

Rory instinctively grabs the gun while jumping up. Rory looks at it for a second. Ratty gets up from the ground. Rory points the gun at Ratty's head. Ratty cringes and become motionless. Rory turns to Nick, then points the gun directly at Nick's face.

RORY  
Die Mother Fucker!

Rory pulls trigger and gun merely clicks. Nick pulls out his gun from his coat pocket and points it at Rory.

NICK  
That's what I thought.

Nick motions with the gun to Rory to move toward one side of the car. As Rory stops, Ratty comes up from behind Rory with a tire tool and smacks Rory in the head. Rory slumps to the ground. Nick picks up the gun with his handkerchief, carefully wraps it and puts it in coat pocket.

NICK  
God Damned. Did you have to hit him that hard?

Nick kneels down to check Rory's pulse at his neck.

NICK (CONT.)  
You stupid asshole. Don't you ever fuckin think. He's takin the hit for us.

RATTY  
Yeah. So?

NICK  
We need it to look like he killed himself.

RATTY  
Oh. So? So he killed himself, but I get to do him right?

Nick moves around to lift the shoulder area of Rory.

NICK  
You gonna stand there and stare or what?

Ratty lifts Rory's legs. They begin to carry Rory.

DISSOLVE TO:

EXT. CHAD'S HOUSE - FRONT YARD - DAY

Chad's Neighbor, ALICE, a lady in her 60's, is knocking on Chad's front door. She is dressed in a long coat, librarian shoes, orthopaedic socks and a scarf over her head. She walks to the side of the house and yells into the open window at the living room side of house.

ALICE  
Chaaaaaad!! Your Window is open!  
Heeeeeeeeeey in there.

She returns to the front of the house and knocks again. She tries the door handle and notices it is unlocked. She turns the handle and slowly opens the door. She pops her head in.

ALICE (CONT'D)  
Chaaaad. Are you in here? I talked to  
the Hendersons about their punchbowl for  
the reception.

She enters the house.

ALICE (CONT.)  
Chaaaad.

CUT TO:

INT. CHAD'S HOUSE - LIVING ROOM - DAY

She enters the house and looks around the front room. She notices the disheveled stereo and CDs.

ALICE (CONT.)  
Chad?

She cautiously walks toward the hallway to the bedroom.

EXT. CHAD'S HOUSE- DAY

Alice screams. Alice runs from the house through the front door.

ALICE  
Oh My! Oh My God.

EXT. SARAH'S HOUSE - DRIVEWAY - DAY

Sarah is gathering her purse and a sack out of her trunk. She finds Chad's softball team cap and holds it for a second to admire it, then puts it on her head. She slams the trunk and moves toward the house.

INT. GETAWAY HOUSE - BASEMENT - DAY

Rory is lying on the ground in a corner. Nick finishes locking down one handcuff to a pipe. Ratty is behind Nick watching.

NICK  
Don't fuck with him yet.

RATTY  
Dat's your job.

NICK  
And don't forget it.

DISSOLVE TO:

EXT. CHAD'S HOUSE - FRONT YARD - DAY

Police cars positioned in the street. A FORENSIC OFFICER and EMT WORKER are maneuvering a stretcher in the front door. Alice is walking away on the sidewalk. DETECTIVE KELLY, 30's, white male, attractive, youthful appearing, is in a tailored suit. DETECTIVE KRUGER, late 50's, wears tattered clothes, a wrinkled trench coat, a wrinkled Frank Sinatra style hat.

A uniformed policeman, OFFICER JONES is holding a clipboard. Det. Kruger pulls out previously lit cigarette, looks at it briefly and a matchbook which is low on matches. He tries re-light the cigarette again while holding on to a ziplock evidence bag containing a wallet and drivers license.

DET KRUGER  
The old lady gave a couple of phone numbers of next of kin. Do the honors. Tell them I'll be following up.

OFFICER JONES  
Yes sir.

Officer Jones walks away.

(CONTINUED)



CONTINUED:

DET KELLY

I think we should run some samples for DNA. I'm not so sure all that blood is from the victim.

DET. KRUGER

(disinterested)

Oh? Looks like blood is blood to me.

DET. KELLY

Another odd thing is there are two entries into the house. The dirt and debris inside the house at the bedroom windows-

DET KRUGER

Cut and dried here kid. One entry one exit. He tried to make it look like another entry. And who knows, looks like the brother

(Raising evidence bag to eye level)

might have got a lick in before he plugged em. There's your other blood.

Det. Kruger is having difficulty keeping his cigarette lit. He searches for another matchbook.

DET KELLY

That's another thing Jack. No blood on the wallet?

DET KRUGER

Don't matter kid, 20,000 people in this town with blood. Excluding you and me.

Forensic Officer and EMT Worker are pushing the stretcher out the front door with a covered body on it.

DET KELLY

I'm just saying Jack, who is stupid enough to leave their wallet and identification at the scene and why would a brother kill another brother, and the way the blood is scattered-

DET KRUGER

Ain't going to bring HIM back.

(gestures at the stretcher)

Seven months from retirement and they assign me this one. Listen, you know the deal kid. Eighty percent of murders are by close friends and family members.

(MORE)

(CONTINUED)

CONTINUED: (2)

DET KRUGER (CONT'D)

It don't make sense, but that's the way  
it is.

A beat.

Det. Kelly looks sheepishly at Det. Kruger. Det. Kruger  
senses Det. Kelly's disappointment.

DET KRUGER (CONT.)

(Concedingly)

Okay. We'll run some exyta samples. We  
gotta give the boys in the lab some job  
security anyway. Right?

Det. Kruger finally relights his cigarette.

DET KELLY

I'll show them where the samples are.  
There are a couple of spots.

Det. Kruger walks down the front steps in total disinterest.

DET KRUGER

(Under his breath).  
You do that kid. You do that.

DISSOLVE TO:

INT. GETAWAY HOUSE - BASEMENT - NIGHT

POV: RORY

A very cluttered basement appears fuzzy. Disoriented  
feeling. Rory eventually focuses on an object that comes  
into focus. The object is Ratty in a cheap kitchen chair at  
the end of basement. Ratty is looking through medieval  
comic books. Ratty has a large stack of comic books to his  
side.

POV: RATTY

Rory is handcuffed to a pipe in the corner of the basement.  
Rory is sitting upright on the floor. Rory touches the back  
of his head with one hand and realizes his hand is  
handcuffed. He sees two mice scurrying around his pants  
legs. He jumps back, then slumps. The mice run.

RORY

(Groan)

Mmmm.

RATTY

You're awake. Dat's fine. You sleep a  
long time

(CONTINUED)

CONTINUED:

RORY  
(Groan)  
Mmmm.

RATTY  
We're gonna kill you, you know.

Ratty nervously rifles through a comic book. Rory tries to focus his eyes on the blurry object which is Ratty.

RORY  
(Softer Groan)  
Ohhhhhhh.

Ratty rolls up his comic book and uses it as a pointer while talking.

RATTY  
I was thinkin about this. If I was gonna die, would I rather die slow or fast? And I was thinkin, if I die fast, it's all over, you know. I mean dat's it. Buuuuut. If I die slow, I get to live longer before I go. I mean once you get past the pain and all.

Ratty picks up a slice of bread next to the chair and breaks off a piece tossing it on the floor near Rory's leg. A rat runs to the bread.

POV: RORY

Disoriented feeling. Ratty goes out of focus.

CUT TO:

INT. MRS. LETER'S HOUSE - LIVING ROOM - NIGHT

MRS. LETER is sitting in a chair wringing her hands nervously. She has a very worried look on her face.

The telephone rings and she quickly answers it.

MRS. LETER  
(Into the phone)  
Hello.....Yes....Yes, this is Sarah's mother....Oh my God! Which Hospital?

Mrs. Leter quickly hangs up the phone and puts her coat on and gathers her purse and keys.

DISSOLVE TO:

INT. GETAWAY HOUSE - NICKS BEDROOM - NIGHT

Nick walks in and removes his coat tossing it on the floor. He sets his cigarette in an ashtray on a dresser. MERCEDES, a very sexy hooker in short skirt and heels has her arms crossed and walks seductively into the room.

MERCEDES

Are we alone?

NICK

Hold on.

Nick closes the door behind her.

NICK (CONT'D)

I got a roommate but he's nothing to worry about.

Mercedes begins to remove her blouse she stops and reaches into her very large purse.

MERCEDES

So you said you are pretty freaky.

NICK

Yeah. You got a problem with that?

MERCEDES

Not as long as you are fluffing my pockets.

Mercedes takes out some condoms out of her purse and tosses these on the bed.

CLOSE ON: Condoms landing on the bed. Mercedes in the background out of focus.

BACK ON SCENE

MERCEDES (CONT.)

I said as long as you are fluffing my pockets.

Mercedes extends her hand waiting for payment. Nick removes a wad of bills from his front pants pocket and peels off two bills and hands them to Mercedes. Mercedes puts the bills in her purse all the while staring at Nick as he puts away the wad of cash. She removes her top exposing her breasts. Nick begins to undress removing his shirt and pants revealing boxer shorts.

(CONTINUED)

CONTINUED:

MERCEDES

I don't mean to get too personal but I know people and I can sense we might have a bit of a problem.

NICK

Oh?

Mercedes begins a very slow strip tease removal of her skirt.

MERCEDES

You are just too nice of a guy.

NICK

You think so, huh? What are your limits?

Mercedes finishes removing her skirt revealing a thong panty and thigh high stockings.

MERCEDES

Sugar I have a theory on limits.

Mercedes reaches into her purse and tosses a riding crop on the bed and removes a pair of nipple clamps.

NICK

Oh?

MERCEDES

The nicer you are to me.

Mercedes bends over the edge of the bed arching her back seductively.

MERCEDES

The nicer I am to you.

Mercedes applies the nipple clamps and looks seductively at Nick and licks her lips. Nick reaches into his pants at his feet and pulls out the wad of cash. Nick peels off one more bill, hesitates then another bill. Nick hands her the two bills. Mercedes takes the cash and puts it in her nearby purse. Mercedes picks up the riding crop, licks it seductively and hands it to Nick.

MERCEDES

I've never met my limit.

Mercedes resumes her sexy pose bending over arching her back. Nick fondles her butt and pulls his other hand back in a stance to slap Mercedes on the butt. He slowly brings his hand back further then brings it down hard on the cheek of her butt.

(CONTINUED)

CONTINUED: (2)

INT. GETAWAY HOUSE - BASEMENT - NIGHT

Rory abruptly awakens as if a slap had hit him. He is alert. He inspects his hands to re-discover that he is handcuffed to a pipe in the corner of a basement. He sits upright and touches the back of his head. Rory surveys the room. He spots Ratty in the chair. Rory then sees a rat on his leg.

RORY  
(Excited)  
You got a rat down here!

Rory backs up on his feet and hands like a crab running from fire. He is stopped by the restraint of the handcuff. The rat scurries.

RATTY  
So....You gonna be dead any way....Ha ha.  
(laughing)  
You gonna be food for da mouse.

A beat.

Rory appears to be coming out of his daze. Rory stares at Ratty. Ratty feels Rory's accusing look.

RORY  
You like the rats don't you?

RATTY  
Mouse Food. Dat's you.

Ratty stands up from the chair and has handgun pointed at Rory. Ratty motions with the gun as if it were a pointer.

RATTY (CONT'D)  
(Getting Nervous)  
I don't mind them. I know you  
(points with gun)  
are gonna die and they are gonna eat  
you.....dat scare you.....ha ha.

A beat.

Ratty walks up to Rory and has the gun extended with one hand and moves closer to about six inches from Rory's face. He cocks the trigger back with his other hand. Ratty smiles, then pulls the trigger and the hammer clicks. Rory jumps back. The gun is empty. Ratty laughs.

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